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CURRICULUM GUIDELINE FOR THE

Intermediate and Senior Divisions 1981

Dramatic Arts



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Part I Policy



Introduction

The first curriculum guideline for Dramatic Arts in Ontario was published in 1970. It established a philosophical foundation for the development of an educational drama program in the province. This current guideline, which supersedes *Dramatic Arts, 1970* in the Intermediate and Senior divisions, is intended to provide a more specific and ordered set of aims and objectives and a more complete description of curriculum development from one division to the next.

Ministry of Education policy on drama within the Primary and Junior divisions has been outlined in *The Formative Years, 1975*. Suggestions for the implementation of drama have been provided in *Education in the Primary and Junior Divisions, 1975*, *Drama, 1976*, and *Movement, 1976*. This guideline outlines Ministry policy for the Intermediate and Senior divisions.

The term “dramatic arts” designates all curricular drama within the Intermediate and Senior divisions, and for Ministry purposes supersedes the term “theatre arts”.

Rationale

What Is Drama?

Drama can be considered both as process and as form.

Drama as process

Drama is a process fundamental to human experience. Through drama people learn about themselves and discover how to communicate with, understand, and become aware of others. Children and adults alike naturally adopt roles as part of their normal personal and social behaviour. As early as ten months of age, young children experiment with their innate ability to dramatize a character or situation through the action of play and impersonation. Older children continue with dramatic role-playing as a natural means of expression and a medium through which to make sense of themselves and others. Adolescents, and adults as well, explore questions of meaning in daily experience and attempt to understand the world by imaginatively trying on roles and situations. The imaginative practice of “trying on” creates a context in which the student has time to anticipate reactions, feelings, and behaviour; to reflect on issues; to establish perspective; and to rehearse appropriate strategies for responding to experiences. Drama, then, is an active process which serves as a way of exploring meaning in certain kinds of experience.

Dramatic activity is concerned with the ability of human beings to “become somebody else”, to “see how it feels”, and the process is a very simple and efficient way of crystallising certain kinds of information. Human beings employ it naturally and intuitively all their lives. “Put yourself in my shoes” is a readily understood request.¹

The essence of drama is the acting out or the playing out of a role in a social situation. It involves the ability of persons to project themselves from their actual situations and roles into imaginary or assumed situations and roles. The acting out of roles involves the exploration and representation of meaning through the medium of the whole person – body, voice, mind, and

emotion – and is marked by the participants’ interacting within the dramatic situation. It is the presence of this combination of representation and interaction that makes drama in education unique.

In constructing characters and roles children draw on past experiences and understanding in order to project into new symbols and roles. Depending on the imagined roles they adopt and how people react to them, they respond and develop in the drama. Their symbols are derived from their perceptions and feelings about reality. These are affected by social expectations in the children’s immediate environment – their home, their friends, their social and other influences such as television and magazines. These perceptions are often reflected in the forms of representation that children use, which can often be forms of stereotyping. It is one thing deliberately to use caricature as a means of finding a correct form of expression. It is another thing to believe that a stereotype corresponds to reality. By putting children in other people’s positions they can learn to become more aware of the complexities of human situations and possibly even start questioning certain preconceptions and prejudices.²

Drama as form

While drama exists as a process itself, it may be manifested in various and specific forms of artistic expression. In these specific forms the dramatic play is shaped, moulded, and even scripted with a view towards performance for spectators. These forms have as their primary goal the communication of meaning – the sharing of an interpretation of the world which is “available to others for contemplation both at the time of the performance and later in recollection.”³

In drama, the medium of communication is essentially the human being acting through the voice and the body. Space, objects, light, colour, sound, and time are also employed to convey meaning. Dramatic forms may involve the integration of a variety of media and a combination of the arts.

It may be right and appropriate for individuals or groups to share their work with others and to move towards performance in a more formal sense. In that case, techniques of communicating to an audience must be determined. However, it is misleading to suggest that performance is the only logical aim of drama.

1. Dorothy Heathcote, “Drama”, *English in Education*, vol. 3 (Summer 1969), p. 58.

2. Lynn McGregor, et al., *Learning Through Drama* (London: Heinemann Educational Books, 1977; Agincourt: Book Society of Canada, 1977), p. 31.

3. Education Department of South Australia, *R-12 Drama Curriculum Framework*, 1978, p. 10.

Whether drama is conceived as a process or a form of expression, it is based on the same underlying concept: the individual's capacity to project into imagined roles, characters, and situations. The person exercises body and voice as the main media of expression and employs the symbolic use of space and time for the purpose of exploring and communicating ideas and feelings. At the same time, it must be understood that drama as a process and drama as a form are interrelated and what is done with drama as a process is an essential first step before any significant work can take place when dealing with drama as a form.

Drama in education

Drama can be considered both as method and as subject.

Drama, in the educational context, can be a lively and enjoyable method of exploring and learning about a number of other subjects and can be a separate subject and discipline in its own right.

First, drama can be a learning strategy in other subject areas, an aid to the understanding of personal and human experiences which allows students to enter into the reality of imaginary situations and characters through acting out. Students can explore emotions, attitudes, opinions, and relationships and accommodate these abstract concepts more readily by representing them in a dramatic, and therefore more concrete, form.

Second, because drama makes constant demands on a person's imagination, it develops a student's ability to think more effectively. A student involved in a drama activity will be called upon to practise several thinking skills, such as: inventing, generating, speculating, assimilating, clarifying, inducing, deducing, analysing, accommodating, selecting, refining, sequencing, and judging.

Third, the skills of group interaction will be fostered through dramatic activity by the need, on occasion, to work in groups, to discuss, to negotiate, and to reach consensus.

In the past, drama as a subject was often perceived as the study of plays and the history of the theatre. Today, Dramatic Arts is seen as a practical, experiential subject involving the whole person in imaginative situations.

...it is useful to think of the drama process in terms of four main components:

1. Social interaction. *Drama is essentially social. As children participate they are encouraged to interact on both real and symbolic levels.*
2. Content. *Drama revolves around problems, questions and issues of understanding. The content of drama is united in that it is seen at the level of human behaviour and interpersonal response.*
3. Forms of expression. *As participants explore problems of meaning and understanding through drama they are experimenting with different ways of representing them through the roles and situations they devise.*
4. Use of the media – the “language” of drama. *The way in which content is explored and the forms of representation which are discovered and used are affected by the participants' developing skills in the media of drama.*

The way in which these components are brought together or emphasized within a drama lesson affects, and helps to define, the kinds of learning which take place.⁴



4. McGregor, et al., *Learning Through Drama*, pp. 23-24.

While the emphasis given to process and form may differ from program to program in schools, Dramatic Arts will allow the student to concentrate on the process of acting out and the learning that takes place through that process.

It is important that in drama both process and form be interrelated and continuous throughout Grades 7 to 13, instead of being separately relegated to a particular grade. At the same time, the type of work and material will change as students mature.

*...the power and the appeal of theatre arises from and is based on the same impulse towards symbolic expression through role-playing and characterization which is the foundation of the expressive process of drama.*⁵

This guideline is intended to assist teachers, both specialists and non-specialists alike, to plan appropriate programs that integrate process and form.



5. Ibid., p. 19.

Why Dramatic Arts in Schools?

Drama, viewed as a process of “acting out”, offers unique educational opportunities which relate directly to the four goals of education for the Province of Ontario as articulated in *The Formative Years*:

- ...the curriculum will provide opportunities for each child (to the limit of his or her potential):*
- to acquire the basic skills fundamental to his or her continuing education;*
 - to develop and maintain confidence and a sense of self-worth;*
 - to gain the knowledge and acquire the attitudes that he or she needs for active participation in Canadian society;*
 - to develop the moral and aesthetic sensitivity necessary for a complete and responsible life.*⁶

This document expands and develops, in a balanced fashion, these four goals.

There is much evidence to indicate that learning through drama is the primary learning mode of all human beings. While creating images and experiencing feelings, the child becomes involved in conceptualization and language. Many problems associated with learning disabilities may result from insufficient development in the affective domain. Drama activities serve to strengthen that development through the following components of learning through drama.

1. Learning through action

Involvement in drama encourages the acquisition of knowledge through active experience. Cognitive, affective, and psychomotor learning may take place simultaneously. While the drama is going on, students actively challenge their intellectual, emotional, and physical resources. Through their participation, students gain knowledge in the activity and from the activity.

2. Learning through reflection

Knowledge can also be gained in the reflective phase after the experience. This learning mode may be formalized through the inclusion of discussion and writing as part of the drama lesson. Students reflect upon the activity and may acquire additional insights through sharing their responses to the experience.

6. Ministry of Education, Ontario, *The Formative Years* (Toronto: Ministry of Education, Ontario, 1975), p. 4.

It is the way in which we reflect on experience, and generalize from it, which ultimately causes us to modify our behaviour. Reflection can take place within the drama, in actual discussion at the end of the lesson, in written and art work arising out of the drama, in developing a dramatic statement in which the insights achieved during the drama are shared with others, or in further reading or thinking. It is the reflection on the experience, as much as the experience itself, which leads to understanding.⁷

3. Learning through personal experience

Students bring to the drama activity the resources of their own experience and apply these resources to the particular problems of the activity itself. The testing of their personal experience through a simulated activity provides an opportunity for the knowledge acquired to take on direct, personal meaning. If, while “in role”, the students apply what they learn to the progression of the work, then they will receive immediate satisfaction for their contribution.

4. Learning through vicarious experience

Drama activities provide motivation for the acquisition of skills, concepts, and values. The student is required to find and use solutions to problems arising from the drama. The problem can be associated with an “in-role” character or it can be part of the conflict created in the drama structure. In either case, students select and create from their personal experiences and resources. Through the drama activity, experimentation can take place with little risk to the real person. An excellent framework for thought and action is then established.

Where students with exceptionalities are involved, the vicarious nature of drama enables them to broaden their experience of life. It allows them to develop emotionally, socially, and creatively in ways otherwise denied them. At the same time, it provides a vehicle for the safe expression of much of the anger and resentment which they may feel.

5. Learning through co-operation

Drama activities allow for the development of co-operative learning. Because most drama experiences involve people in groups, the group and the individuals in it learn appropriate interactive skills. The group communication inherent in dramatic activities can promote student growth in awareness and appreciation of

diverse values within the group. Horizons are broadened in the understanding of the thoughts and feelings of others.

6. Learning through presentation

Because drama involves both constructive play and communication between self and others and sometimes includes the formal context of dramatic presentation to an audience, dramatic activities can contribute to a developing aesthetic awareness. Such concepts as form, structure, texture, colour, style, shape, tone, rhythm, balance, line, pace, harmony, contrast, transition, and impact can be explored. A heightened knowledge of the formal and aesthetic nature of dramatic experience can lead the student to an increased aesthetic vocabulary. The artistic potential of drama can be experienced, reflected upon, and applied.

7. Learning through discussion

In each subject area, opportunities for learning and for developing language proficiency arise when students discuss ideas, clarify concepts, share discoveries, examine problems, and form hypotheses.⁸

Since drama is experiential, the activities mentioned above are at the heart of any effective drama program. Whether involved in group dynamics, in improvisation, with scripted theatre, or in sound and movement, the drama student continually interrelates on both the vocal and written levels, and, in so doing, develops language skills that are integral to the total learning process.

8. Learning through enjoyment

Because it includes all of the above types of learning, drama can generate enjoyment of and commitment to learning for students of all ages. If the student has been involved in and has enjoyed the dramatic activity, he or she will retain the knowledge acquired.

Drama is a form of learning which is holistic. It can provide a foundation for the development of physical skills, oracy, numeracy, and literacy. It stretches across the total curriculum in the development of awareness, skills, concepts, and values relevant to participation in the human community.

7. Alan Lambert, *et al.*, *Drama Guidelines* (London: Heinemann Educational Books, 1976), p. 17.

8. Ministry of Education, Ontario, *Language Across the Curriculum* (Toronto: Ministry of Education, Ontario, 1978), p. 3.

Dramatic Arts as an Independent Subject

Dramatic Arts as a separate subject, in the Intermediate and Senior divisions, provides a regular sequential program of experiential learning. A complete course in Dramatic Arts will offer a balance of activities designed to achieve the four goals of education for the Province of Ontario, the five aims of drama as outlined in this guideline, and the twenty-seven objectives which flow from these aims.

Since Dramatic Arts can touch equally on all four of the goals for education in Ontario, courses, depending on their emphasis, may be grouped in the secondary school in any of the following areas of study: Communications, Social and Environmental Studies, or the Arts.

In English-language schools, it would be expected that the language of instruction in drama courses would be English. In French-language schools, it would be expected that the language of instruction would be French.

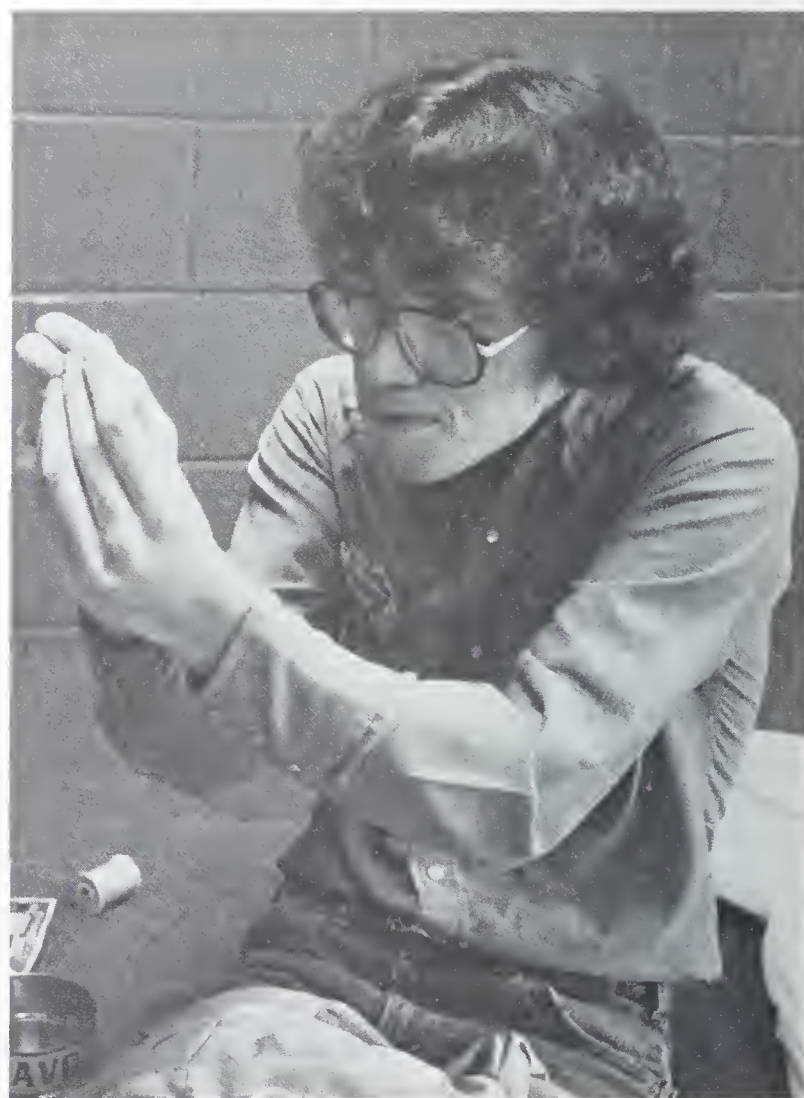
Aims

Drama. . . can be approached in several ways; it can be a method of stimulating inquiry into many areas of study; it can stand alone as. . . an activity that nourishes the receptive and expressive faculties of each individual; it can. . . move. . . into a more specialized study of Theatre and Communication Arts.⁹

Whatever the approach, it is important that each teacher and each student realize that Dramatic Arts places its emphasis on experiential learning.

At all times and at all levels the drama program shall have the following aims for the student:

- the development of personal resources;
- the acquisition of an understanding of self in relation to others;
- the practice of communication skills;
- the stimulation of a sense of inquiry and a commitment to learning;
- the creation and appreciation of dramatic art forms.



9. Ministry of Education, Ontario, *Dramatic Arts, 1970* (Toronto: Ministry of Education, Ontario, 1970), p. 1.

Objectives

Any of the general aims above or the objectives listed below may be incorporated in a particular drama lesson. The choice of suitable objectives must be based on the level of development of the class and on the continuity of the program. The teacher and the student are involved with a learning experience in which both must constantly reassess what has happened, what is happening, and what should be happening.

In order to fulfil the general aims of Dramatic Arts, the program in the Intermediate and Senior divisions shall strive to attain the following objectives:

the development of personal resources:

- to develop the student's ability to use all five senses;
- to develop the student's kinesthetic awareness of self in space and time;
- to foster in the student confidence in speech and movement;
- to inspire in the student a positive self-image;
- to stimulate in the student imaginative and creative thought;
- to encourage in the student the growth of self-discipline;
- to develop the student's leadership potential.

the acquisition of an understanding of self in relation to others:

- to increase an awareness in the student of the self and others;
- to ensure the student's understanding of his or her personal and cultural heritage;
- to extend the student's sensitivity towards the economic, physical, political, and social milieus;
- to develop in the student a sense of responsibility towards the community;
- to promote in the student growth in awareness and appreciation of diverse values in Canadian society.

the practice of communication skills:

- to encourage constant improvement of the student's skills on the verbal level – those of listening, speaking, reading, and writing;
- to expand the student's facility in communication at the non-verbal level;
- to promote in the student an understanding of groups and how they function;
- to develop in the student facility in group problem-solving and decision-making.

the stimulation of a sense of inquiry and a commitment to learning:

- to increase the student's receptivity to learning;
- to strengthen the student's powers of concentration;
- to enhance the student's ability to analyse and synthesize experience;
- to encourage the student's ability to conceptualize and organize experience;
- to develop the student's abilities to reflect on and to interpret experience;
- to enhance the student's powers of discrimination and self-evaluation.

the creation and appreciation of dramatic art forms:

- to provide the student with the opportunity to work within the dramatic forms as an individual, as a member of a small group, and as part of the whole;
- to encourage the student's understanding of various conventional dramatic forms and to explore new structures and techniques;
- to involve the student in various specialized aspects of theatrical production;
- to encourage the student to explore the processes of the playwright's art;
- to encourage the use of dramatic forms as media of exchange between the student and the community.



Program Planning

*Because her drama plans begin with a clear idea of what drama is for, its center of meaning, everything she does is calculated to reach that center. . . . without a clear center, there can be no sensible planning.*¹⁰

The following section outlines the emphasis and balance which should characterize drama courses in the Intermediate and Senior divisions, including the Honour Graduation year.

In the implementation of a drama program, a sequence of relative emphasis on the twenty-seven objectives cited above is recommended. The three-levelled progression suggested below, under the general categories of Intermediate, Senior, and Honour Graduation, is used to describe a basic developmental sequence of learning in drama. This overall sequence can be expanded or contracted to meet the curriculum-planning needs of any drama program, whether it be a single course or an offering of several options and credits.

The direction and content of a Dramatic Arts course may be adapted to suit the following levels:

- advanced level
- general level
- basic level
- modified level

There are definite advantages to be gained when students from two or more adjacent levels come together in a single working group. Because of the unique nature of this subject, it is advisable for many classes to fall into the “multi-level” category.

This guideline follows directly from the general policy statements and specific drama requirements outlined in *The Formative Years*. It also can serve as an added resource to teachers who use drama as a learning strategy in other subjects.

A Dramatic Arts program for the Intermediate Division emphasizes the experience of dramatic play for developmental purposes. The five general aims come into effect simultaneously but the design and implementation of the learning units should be dependent upon the degree of development of the students. The teacher should be prepared to be flexible and should begin the dramatic activities at the developmental level of the students.

Many areas of interest to the class may be explored through drama in Grades 7 and 8, where Dramatic Arts may be used as a methodology, may be offered as a non-credit subject, or may be offered for credit (with the approval of the appropriate supervisory officer).

Some of these areas may relate directly to other subjects in the curriculum, such as history and language arts.

The initial courses at the secondary-school level will closely resemble the courses of study for Grades 7 and 8. These courses will still emphasize the personal development of the individual student. The level of sophistication in the courses will depend on the maturity and experience of the students.

If the student's first experience in Dramatic Arts occurs in a Senior year, effort must be made to ensure that the experience accommodates to some degree the objectives stressed in the first stage of the chart on pages 13-15.

In the Senior Division of a sequential program, it is expected that the emphasis on specific aims and objectives will change as outlined in the chart.

The Grade 13 course will continue and complete the sequence with a balance of all five of the stated aims and the corresponding objectives recommended in this document. Again, the chart shows the changes of emphasis.

Grade 13 courses will be mainly concerned with the practical exploration of dramatic art forms. Although essays, term papers, seminars, and literary research can be valuable in the Grade 13 course of study, the balanced continuum of the aims and objectives of Dramatic Arts will necessitate a predominantly experiential approach. This experiential approach should involve a heavier concentration on the exploration of dramatic art forms at the same time as it involves the continuing integration of the developmental aspects of drama.

Courses of study which teachers develop for Grade 13 will follow the emphasis indicated in the policy section and will continue the promotion of skills, concepts, and values introduced in previous courses. Because students at this level can be expected to investigate sources, explore themes, and analyse and create scripts, there will be a greater concentration on the practical application of dramatic forms than may have appeared earlier.

The function of Dramatic Arts is not to train young actors or technicians, even though some students choose to pursue these occupations. What must continue is an emphasis on the students' understanding of self and the environment in order that they may communicate on all levels.

10. Betty Jane Wagner, *Dorothy Heathcote: Drama as a Learning Medium* (Washington, D.C.: National Education Association, 1976), p. 127.

Areas of Concentration for Guideline Objectives

All of the objectives will develop in a continuous fashion throughout the drama program; some, however, will receive more concentration than others at a given point.

In this chart, the darker shading indicates the levels at which the objectives receive heaviest concentration.

Aims	Objectives	Intermediate	Senior	Honour Graduation
1. The Development of Personal Resources	To develop the student's ability to use all five senses			
	To develop the student's kinesthetic awareness of self in space and time			
	To foster in the student confidence in speech and movement			
	To inspire in the student a positive self-image			
	To stimulate in the student imaginative and creative thought			
	To encourage in the student the growth of self-discipline			
	To develop the student's leadership potential			
2. The Acquisition of an Understanding of Self in Relation to Others	To increase an awareness in the student of the self and others			
	To ensure the student's understanding of his or her personal and cultural heritage			
	To extend the student's sensitivity towards the economic, political, physical, and social milieus			
	To develop in the student a sense of responsibility towards the community			
	To promote in the student growth in awareness and appreciation of diverse values in Canadian society			

Aims	Objectives	Intermediate	Senior	Honour Graduation
3. The Practice of Communication Skills	To encourage constant improvement of the student's skills on the verbal level – those of listening, speaking, reading, and writing			
	To expand the student' facility in communication at the non-verbal level			
	To promote in the student an understanding of groups and how they function			
	To develop in the student facility in group problem-solving and decision-making			
4. The Stimulation of a Sense of Inquiry and a Commitment to Learning	To increase the student's receptivity to learning			
	To strengthen the student's powers of concentration			
	To enhance the student's ability to analyse and synthesize experience			
	To encourage the student's ability to conceptualize and organize experience			
	To develop the student's abilities to reflect on and to interpret experience			
	To enhance the student's powers of discrimination and self-evaluation			

Aims	Objectives	Intermediate	Senior	Honour Graduation
5. The Creation and Appreciation of Dramatic Art Forms	To provide the student with the opportunity to work within the dramatic forms as an individual, as a member of a small group, and as a part of the whole			
	To encourage the student's understanding of various conventional dramatic forms and to explore new structures and techniques			
	To involve the student in various specialized aspects of theatrical production			
	To encourage the student to explore the processes of the playwright's art			
	To encourage the use of dramatic forms as media of exchange between the student and the community			



Evaluation of the Program

Evaluation by Teachers and Supervisors

Responsive evaluation is. . .based on what people do naturally to evaluate things, they observe and react.¹¹

The evaluation of the Dramatic Arts program should be a continuing consideration. Student reactions to assignments, teacher input, audience reactions, and responses from others within the school should be sought regularly.

Since the needs and abilities of the students of Dramatic Arts form the basis for the program, evaluation should be based, to a large extent, on observable behaviour and the changes which occur in the students' attitudes. Included below are two sample plans for responsive approaches to program evaluations.

Plan A: Personal observation

Personal observation may be the best instrument we have for gathering data on many evaluation issues. Robert Stake, an educator who has made an important contribution in the field of evaluation in the arts, has outlined the following procedure for involving various people in an evaluation of an arts program:¹²

1. Selected individuals (students, teachers, curriculum specialists, research officers, and community representatives) could be invited to view and observe the program.
2. A list of broad questions derived from basic educational principles could be generated which would provide appropriate guidelines to stimulate discussion about the critical examination of the Dramatic Arts program.
3. On the basis of the information submitted, after the observations were completed, the chief evaluator (probably the Dramatic Arts teacher) would prepare a descriptive account of the program.
4. The teacher or evaluator would recognize what is of importance to the various observers.
5. The evaluator would gather statements relating to the value, benefits, and general effectiveness of various aspects of the program from different individuals.

6. The evaluator would review the accuracy and validity of the portrayals and descriptions.
7. The evaluator would allow additional program staff to react and to respond to the accuracy of these portrayals.
8. The evaluator would seek out knowledgeable persons to react to the significance of the multiple findings.
9. A record would be kept of all the actions and reactions of the persons involved.
10. A final report or appropriate other communication would be made.

Plan B: Documentation of projects

A second responsive approach to the evaluation of the program could include the documentation of projects or the building of a case history of what actually happened. This can be accomplished through pictures, videotapes, interviews, artifacts, and real objects related to the subject. Ongoing assessment of each project would determine what was working and what was not. Assessment could supply information to those concerned with implementation so that mid-program alterations or modifications could be made.

11. Robert Stake, *Evaluating the Arts in Education: A Responsive Approach* (Columbus: Charles E. Merrill, 1975), p. 14.

12. Ibid.

Evaluation questions

The following questions are designed to assist in the planning and evaluation of school programs.

1. To what extent does the program reflect the rationale of this guideline?
2. To what extent is the program based on the aims and objectives of this guideline?
3. To what degree does the program at the Intermediate level extend the concept of drama outlined in *The Formative Years*?
4. To what extent does the program make use of locally produced support materials for Dramatic Arts?
5. Is the program content sufficiently flexible to meet the needs, interests, and capabilities of the students?
6. To what extent does the program reflect and build on the needs of the community?
7. What evidence is there of continuing communication between the elementary and secondary schools regarding programs at both levels?
8. Are space, facilities, and resources – both print and non-print – provided for the program that permit imaginative and varied activities?
9. Does the assessment and evaluation of students match their developmental stages and reflect the nature of the program?
10. Does the program undergo review and revision on a regular basis?
11. What evidence is there of enjoyment and commitment on the part of the students and the staff involved in the program?
12. Does the program reflect an awareness of recent dramatic theory and practice drawn from such sources as: current publications; specialist expertise; professional organizations; conferences, workshops, and seminars; or research literature?

Evaluation by Students

After a significant unit of work or project and at the conclusion of a course or program, students should be encouraged to express their opinions and reactions. Such assessment could yield information to those administering and implementing a program so that mid-course corrections could be made promptly and decisions could be made with regard to the total program.

The following questions are typical of the kinds to which students might respond. The questions should be modified to meet the needs of the individual school.

1. What were your expectations of the project? The course?
2. Which of those expectations were fully realized? Which only partially? Which not at all?
3. Describe the instructional methods used in the project. The course.
4. Do you think the instructional methods were adequate in meeting the objectives of the unit or units of work? Suggestions?
5. What was your overall opinion of the instructional materials (human, print, and non-print) which were used? Which were most successful? Why? Which were least successful? Why?
6. What methods of evaluation were used? What was your opinion of the evaluation procedures employed?
7. Did the course develop in a logical fashion?
8. What parts of the course were most interesting? Which were least interesting? Why?
9. What were the best features of the course?
10. In what areas did you feel the course was lacking? Why?
11. What improvements would you make in the course?
12. Would you take this course again knowing what you do know about its overall makeup? Why or why not?

Key Functions of the Drama Teacher

The major function of the drama teacher will be the creation of a positive learning atmosphere in which the student may progress both as an individual and as a member of the group. Even when the students' total concentration is fixed on the immediate dramatic activity, the teacher must be aware of the relationship of the activity to the five major aims of the program. The teacher of Dramatic Arts will be expected

- to create an atmosphere of trust, confidence, enjoyment, concentration, and purpose;
- to prepare and lead students through a variety of challenging dramatic experiences with sensitivity and integrity;
- to assess the stage of development of the class as a whole and of each individual within it and, on the basis of this assessment, to determine appropriate content and methodology;
- to employ a balance of planned and spontaneous dramatic activities, taking into account student interests and needs, available resources and facilities, and the appropriate objectives of Dramatic Arts;
- to consider in planning the program the physical well-being of the students involved;
- to take advantage, wherever possible, of opportunities to view and appreciate the performed dramatic work of others.

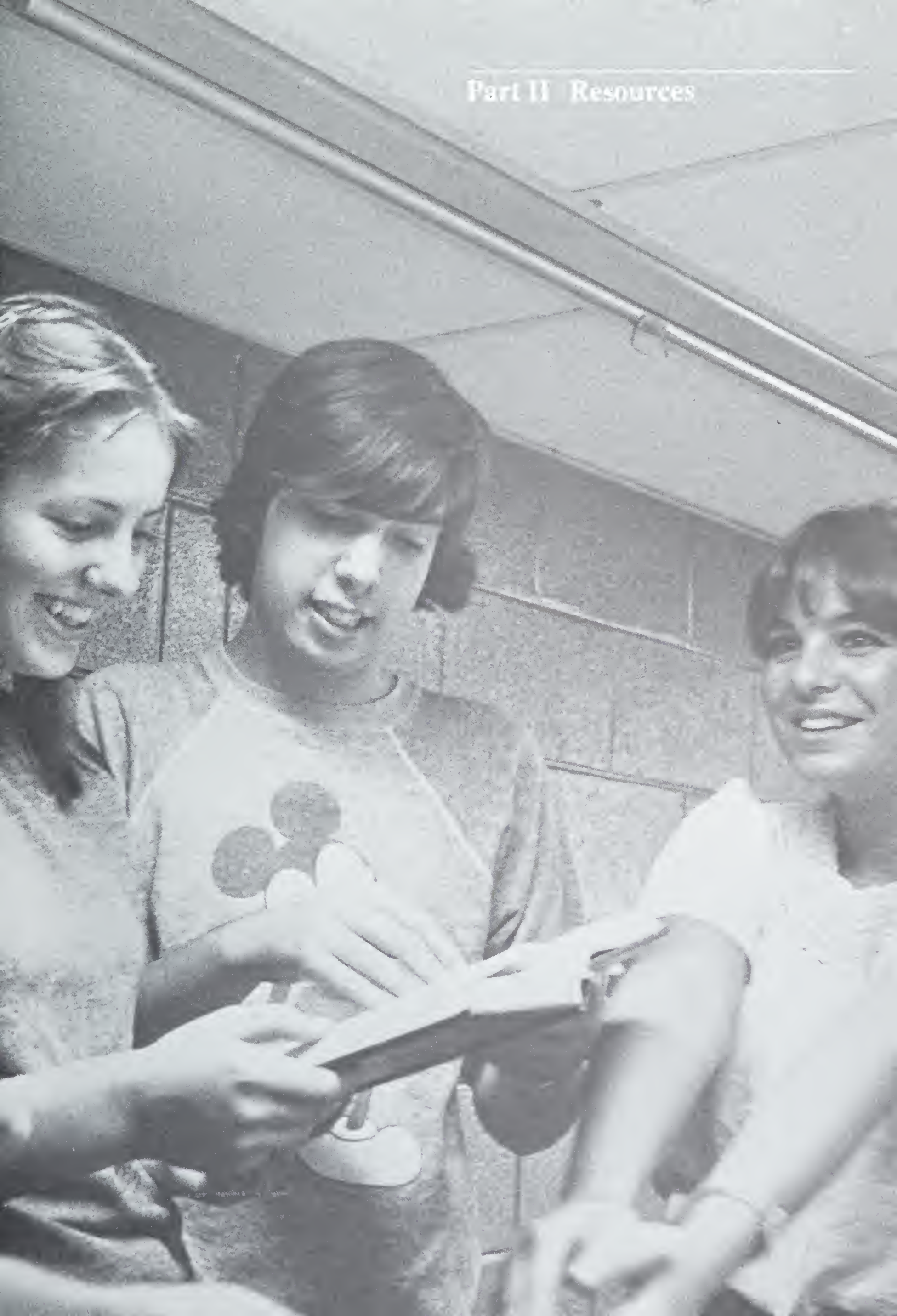
The teacher's role is often seen as a consistent one – that of "he who knows and can therefore tell or instruct". This is too limited a register, and a barren one

to boot, except in certain circumstances. In drama the teacher must be prepared to fulfil many roles:

- *the deliberate opposer of the common view in order to give feedback and aid clarity of thought,*
- *the narrator who helps to set mood and register of events,*
- *the positive withdrawer who "lets them get on with it",*
- *the suggester of ideas, as a group member,*
- *the supporter of tentative leadership,*
- *the "dogsbody" who discovers material and drama aids,*
- *the reflector who is used by the children to assess their statements,*
- *the arbiter in argument,*
- *the deliberately obtuse one, who requires to be informed, and*
- *the one who "believes that the children can do it".¹³*



Part II Resources



Evaluation in Dramatic Arts

Special Requirements

Could a greater miracle take place than for us to look through each other's eyes for an instant.

H. D. Thoreau

Dramatic Arts requires an evaluation that is comprehensive in nature, one that recognizes the multiple factors that characterize the teaching and learning of drama in the schools. The various types of learning, however, which occur in Dramatic Arts do not all lend themselves equally well to the evaluation process, especially the type of evaluation which reduces worthwhile outcomes to items which are easily measurable or observable. For this reason, evaluation in Dramatic Arts is often a difficult question since the outcomes of this subject are both cognitive and affective in nature, immediate and long-range in effect, and personal and community-wide in influence.

One of the considerations arising from the evaluation of dramatic activities is that precise measurement of any one single area is not always possible or even desirable.

Since cognitive, affective, and, at times, psychomotor learning occur simultaneously, it is a difficult task for the evaluator to assess all the information which comprises a learning experience in drama.

A second difficulty associated with evaluation of student achievement in Dramatic Arts is the transitory nature of many of the students' activities. Dramatic activities must be assessed and/or judged while they are in progress, unless they are recorded on film or tape for viewing and listening at a later date. Consideration must be given to the fact that the presence of recording equipment may influence the nature of the presentation.

A third difficulty is that in drama one is attempting to assess the nature of an internal and personal process as well as to judge the nature of the external and public form, which, while it reflects the inner process, possesses characteristic features of its own.

Dramatic Arts teachers intend that certain kinds of learning take place. With planned and purposeful evaluation, educators can assess if the students have acquired the intended knowledge, skills, and attitudes and can develop a program and course of instruction which will enhance the achievements of their students. It is imperative, then, that evaluation in Dramatic Arts be based on an approach which does not violate the inherent nature of the program nor betray the pedagogical foundation on which the subject is based. The most suitable approach is one that encompasses the total complexity of the Dramatic Arts program in its substance and its subtleties.

Principles

1. Evaluation should recognize the multiple reality of an affective/aesthetic educational experience.
2. Evaluation should be matched to the purpose and nature of the dramatic activity.
3. Evaluation should be conducted in conjunction with instruction and should not be an activity outside or apart from the learning experience.
4. Evaluation should be varied in purpose and in technique to obtain information on the different aspects of the learning process.
5. Evaluation should be a continuous and progressive process which follows the growth of a student over a significant period of time.
6. Evaluation should be communicated in clear and concise forms to students, parents, principals, and others.
7. Evaluators should equip students to evaluate their own interests, abilities, and achievements.



Approaches

Two major approaches to evaluation in the arts have been identified and described by Robert Stake in his book *Evaluating the Arts in Education*. Elements of these approaches, the preordinate approach and the responsive approach, can be blended to form an appropriate and flexible evaluation plan for Dramatic Arts.

The preordinate approach is characterized by the use of specific instructional objectives which are usually stated in terms of student behaviours. It emphasizes observation checklists, performance criteria, and achievement tests as methods designed to ascertain the students' progress towards those objectives. The preordinate approach is restricted, however, in dealing with the ongoing changes in a program and the unique and individual ways students benefit from encountering or performing different forms of dramatic expression. The whole is greater than the sum of the parts.

Many educators and evaluators who espouse the concept of education based on specific outcomes would support the preordinate approach. They believe that one must know what the student is able to do in order to determine the effectiveness of the program. In Dramatic Arts, however, as in other arts subjects, some experiences may be provided for their intrinsic value alone. For example, students who have never viewed a live theatrical performance may go on a field trip to a major theatre centre or view a performance by a professional touring company in order to experience the totality of a theatre-going event. Evaluators should not presume that the worth of a program is confined to observable or measurable student behaviour. The preordinate approach will be useful in Dramatic Arts evaluation but to a limited extent.

The responsive approach, according to Robert Stake, is based on what people do naturally to evaluate – they observe and describe and make judgements. Responsive evaluation focuses more directly on program activities than on program objectives and is an attempt to respond to the natural ways in which people assimilate information and arrive at understanding. It exchanges measurement precision for a more holistic orientation to a complex and dynamic experience.

While the record or report of responsive evaluation will be descriptive and anecdotal in nature, it requires as much, if not more, planning and structure as preordinate evaluation. The statements of specific objectives within a program do not serve as the sole basis for the evaluation, but are treated in the responsive approach as components of the overall instructional plan. The responsive approach would appear to offer benefits to evaluation in Dramatic Arts in those areas which are difficult to measure.

Both the preordinate and responsive approaches have a role in evaluation in Dramatic Arts. Preordinate evaluation is useful in determining the achievement of certain objectives. Responsive evaluation is useful when the purpose is to monitor the program and its larger goals, to react to problems as they arise, and to achieve a total understanding of the program's activities along with the students' strengths and weaknesses.

Neither the preordinate nor the responsive approach should be used alone to evaluate the Dramatic Arts program. A thoughtful and conscientious evaluation will combine both approaches and will include a balance of statements of intentions, descriptions of observations, measurements, and judgements in appropriate proportions.



Types of Evaluation

An effective evaluation plan for student achievement should be addressed, at the appropriate instructional level, to assessing the growth of student interest in drama, the growth of student facility in handling the dramatic process, the growth of student sensitivity to the affective and expressive qualities of dramatic forms, and the growth of student skills in dramatic interpretation and production. Progress in these areas can be measured by sensitive observation on the part of the Dramatic Arts teacher, the student, and his or her peers. Measures of these various areas should be used in combination in a purposeful way to permit a fair evaluation of the program and each student's growth. These measures should include the three main types of evaluation: diagnostic, formative, and summative.

Diagnostic assessment

Diagnostic assessment provides initial information for placing students and setting activities in motion. One of the first diagnostic means used by the Dramatic Arts teacher will be observation of the students in class. The three basic criteria to be applied are: attendance, individual effort, and the ability of the individual to work with others. A second means might be to hold individual interviews with the students to learn their perceptions of their abilities and needs. Other diagnostic instruments could include attitude scales and checklists of previous experiences and current interests.

Formative evaluation

Formative evaluation provides ongoing information on how the program is functioning and how the students are achieving at particular points in time. This information forms the basis for further planning and teaching with individuals and with groups of students. It is useful for providing information to individual students, to classes, or to the teacher on progress being made towards certain objectives. It can indicate which skills or attitudes are satisfactory and which need improvement.

There are various methods of obtaining this type of information:

1. Class attitude scales are helpful in determining the viewpoints of students, with regard to each other and to the program.
2. Tape recordings or videotapes of students' work in progress may provide beneficial insights.

3. The teacher's analysis of a student's logbook or journal of activities may yield information which will assist in redirecting that student's program.

4. Anecdotal reports can record the degree of achievement and can outline the areas for development or improvement.

5. Administration of a test can be based on a certain set of instructional objectives focused on up to the time of testing.

It is possible for teachers to ask formative questions about their students' behaviour and work and to make personal assessments of their strengths and needs. The following questions address themselves in a general fashion to the five aims which form the foundation of the Dramatic Arts program:

1. What are the developmental needs of each student?
2. Are the students developing the physical and verbal skills necessary for this course?
3. To what extent does each student have the ability to create "in role"?
4. To what degree do the students find the content of the program significant?
5. To what extent do the students understand the task and purpose of their activity?
6. How deeply have the students probed the thoughts and concepts they are trying to explore?
7. Are the students aware of a range of dramatic modes/styles which they can use to represent meaning?
8. How do students indicate an awareness of a variety of media they can use?
9. What kinds of understanding did the students gain from the drama activity?
10. To what extent do the students extend and explore the issue under study?
11. In what ways do students give coherent shape to their ideas?
12. Can the students support their interpretation of the text?

13. In what ways have the students been provided with adequate preparation before embarking on a presentation to an audience?

14. How do the students recognize and work through problems within a class?

15. What indications are there that the students trust and value their own responses to a presentation?

16. How do the students articulate their responses?

17. To what extent do the students complete assignments on time?

Summative evaluation

Summative evaluation occurs at the end of a unit, course, or program and determines what the program and the students have achieved. Collecting information of this sort is best handled through teacher-made tests based on objectives, definitive observation reports, the students' own personal evaluation reports, and the holistic marking of presentations.

Here are some questions which may be useful to the teacher/evaluator for the summative evaluation of an individual, a small group, or a class:

1. To what degree have the students improved in their use of the dramatic process?

2. What evidence is there that the students have increased in their capacity to take on roles and explore and represent meaning?

3. In what ways are the students better able to organize their ideas and appreciate form?

4. Are the students better able to use and control media of expression (body, voice, sound, light)?

5. To what extent have the students increased their ability to work with others on both real and symbolic levels?

6. What indications are there that the students have exhibited an increase in sensitivity to how others react?

7. To what degree have the students become more aware of how they function in groups?

8. Have the students grown in their ability to translate ideas from one medium to another, e.g., body movement to vocalization, printed word to physical enactment?

9. How have the students increased their ability to communicate?

10. In what ways have the students working in presentations improved their communication skills?

11. To what extent has the experience of working in presentations improved the students' self-confidence?

12. What signs are there that the students appreciate the effect they have as individuals on the success of the total production?

13. What growth has there been in the students' understanding of how people use dramatic symbols to convey and present their ideas, perceptions, and feelings?

14. What has happened to each student's self-image?

Evaluation of a dramatic presentation

Dramatic presentations may be scored or evaluated using the holistic approach in much the same way as it is employed in the evaluation of written assignments.

The markers view the production and quickly assign an impression mark based on a predetermined scale with a specified range of, say, five or ten points. Reliability and consistency are best achieved when there are two or more markers and when they mark independently. The impression scores are then averaged. Further information on holistic scoring is provided in the Intermediate English guideline (*English, Intermediate Division, 1977*, pp. 126-27).

Evaluation of a single lesson

Each drama lesson is the result of the unique and complex interactions between the teacher, the student, and the material. *There is no one way to assess a drama lesson.*

Here are some questions which may be useful in helping the teacher to assess a single lesson:

1. Did the students participate fully?

2. Did the students show responsibility towards the activity and the group?

3. Did the students persevere in the face of problems?

4. Did the students read or refer to any texts or non-print support materials that were pertinent to the lesson?
5. Did the students demonstrate serious purpose?
6. Did the students complete the activities on time?
7. Did the students risk or experiment during the lesson?

Evaluation of personal development

The four areas listed below comprise the personal components of the acting-out process. The following questions¹⁴ might be appropriate in monitoring the personal development of students:

A. Physical Self-Development

1. Does the student move freely and easily at all times? Sometimes? Under what conditions?
2. Can the student move in a restricted space? Can he or she move only one part of his or her body at a time? Can the student be still? Relax completely? Select specific actions to communicate an essential idea?
3. Is the student fully aware of what he or she senses?

B. Intellectual Self-Development

1. Does the student reveal an interest in exploring the world, his or her emotions or sensations?
2. Can the student make new or interesting connections between separate past experiences?
3. Can the student think divergently as well as convergently? Can the student concentrate on a topic?

C. Emotional Self-Development

1. Can the student reveal true feelings?
2. Can the student express vicarious emotions?

D. Social Self-Development

1. Can the student communicate effectively with students both within and without the peer group?
2. Can the student co-operate and participate with others in a group? Can the student function in a number of roles in a situation?

Written examinations

Daily observation of student work and the transactional exchange between teacher and student would probably form the major sources of information to guide the evaluation of student achievement. However, teachers who are considering the possibility of written examinations in Dramatic Arts should reflect on the following:

1. A teacher should be quite clear about the range and nature of the dramatic activity contained in the course which is to be examined.
2. There must be a close relationship between the criteria chosen for the examination and the aims and objectives of the program.
3. The contribution of drama to the development of affective as well as cognitive behaviour is well established and an examination *may not* be the most appropriate method for assessing such development.
4. A course based on drama activities involving elements of presentation and a conscious, concentrated application of theatrical techniques could provide the basis of examinable material. Areas which might lend themselves to a written examination are the history of the theatre, play analysis, theatre administration, and technical knowledge related to stage design, direction, production, management, and lighting.
5. Dramatic Arts programs based on this guideline would reflect a balance of practical and theoretical activities. Any examination therefore should include a practical component along with the written component.
6. The practical segment of the examination might be in the form of a project such as a collection of photographs, drawings, recordings, models. It might incorporate an inquiry or an evaluation of material from different sources. An individual or a group might fulfill the practical requirements by undertaking a demonstration of makeup, exhibition of a costume, design and demonstration of a stage property, demonstration of handling a problem in lighting, sound, or performance.

¹⁴. These questions were adapted from the unpublished work of Terry Shiels, Teacher, Board of Education for the Borough of North York.

The advantages and disadvantages of establishing examinations in Dramatic Arts must be considered. They may contribute positively to the teaching program and may attract students by offering this type of external validation of their achievement. On the other hand, teachers should be aware that examinations may restrict their task and the use of written examinations should always be qualified by an understanding of their limitations as an evaluation tool. If learning is expected to change a person's thinking, feeling, and acting, then observation by the teacher who knows the student, the nature of the subject matter, and the psychology of adolescents is still the best instrument for evaluation.

Summary

The process of evaluation in Dramatic Arts should exhibit the following characteristics: it should be *continuous, varied, sensitive, open, inclusive, appropriate, developmental, and capable of being communicated*. The most accurate system of evaluation will employ as many criteria as possible, use the widest possible variety of methods, and test as many different skills and values as possible.

The range of methods available to teachers for collecting the data and information necessary for a systematic and credible evaluation system is listed below. The listings move from the left, methods which may be more appropriate for initial and/or early experiences with Dramatic Arts, to the right, the means which would be more appropriate for culminating and/or later stages of experience within the program. However, all of the methods would be available to teachers at each level of the student's program and the choice of a particular method would naturally be related to the purpose of the evaluation, the nature of the activity, and the persons involved.

– observation	– log book	– stage models
– checklists	– portfolio	– sketch book
– rating scales	– projects	– prompt book
– anecdotal reports	– photographs	– production book
– journals	– narratives	– teacher-made tests
– interviews	– descriptions	– seminars
– conferences	– oral examinations	– summary statements

The ultimate goal of evaluation is achieved when students can apply the extensive criteria learned in class to situations where they can independently, yet knowledgeably, make judgements about their own work.

Sample Formats

The following sample formats are necessarily short and obviously very general. They are intended only as guides and should be adapted for use by evaluators who wish to focus on varying aspects of program and student achievement. Students should be informed in advance about the nature of the criteria which will be employed in their evaluation so that they may have a clear understanding of the purposes of each task or assignment.

Suggestions on checklists, inventories, and charts are to be found in the Ministry of Education, Ontario, document *Evaluation of Student Achievement: A Resource Guide for Teachers*, 1976.

Additional information on attitude scales, observation of responses, evaluating expressed responses, and class-climate inventories is located in C. R. Cooper and A. C. Purves, *A Guide to Evaluation* (Lexington, Mass.: Ginn and Co., 1973).



1. Scale for assessing personal growth

Student's Name:

Month:

	Poor		Good		Excellent
General Observations:	1	2	3	4	5
Works with initiative					
Works with interest and commitment and effort					
Works independently					
Works co-operatively in groups					
Works with concentration					
Explores ideas					
Expresses ideas					
Makes decisions					
Perseveres					
Completes assignments					
Demonstrates leadership					
Evaluates fairly and constructively					

Specific Observations:

2. Profile for assessing individual student behaviour within a small group

Group No.:	Date:
<hr/>	
<hr/>	
Individual Names	
<hr/>	
Works harmoniously with other students	
<hr/>	
Encourages other students to offer their ideas	
<hr/>	
Accepts ideas of others	
<hr/>	
Suggests relevant ideas and ways of proceeding	
<hr/>	
Perseveres on assigned or selected tasks	
<hr/>	
Completes assigned or selected tasks	
<hr/>	
Helps others to complete their tasks	
<hr/>	

3. Student evaluation of a group interaction¹⁵

	Poor	Fair	Good	Very Good	Excellent
1. How involved were the members in doing their job?	1	2	3	4	5
2. How efficient were the members in doing their job?	1	2	3	4	5
3. How effective was I in assisting them?	1	2	3	4	5
4. My general reaction to the group experience	1	2	3	4	5
5. Suggestions that I have to improve group effectiveness:	<div></div> <div></div> <div></div> <div></div> <div></div>				

15. Adapted from Alfred H. Gorman, *Teachers and Learners: The Interactive Process of Education* (Boston: Allyn and Bacon, 1969).

4. Evaluation of class project: Process and product

The following questions may serve as a guide for evaluating a class project.

Process

1. Did the student understand the task that was assigned?
2. Was the student's attitude towards the task positive?
3. Did the student show a willingness to be involved in the work?
4. Was the student prepared to engage in a number of approaches to the task?
5. Was the student willing to undertake any extra work?
6. Did the student assume personal responsibility for the work at hand?
7. Was the student open to suggestions from his or her peers and from the teacher?
8. Was the student always aware of the purpose of the assignment and did he or she constantly encourage the others in the group to work towards that purpose?
9. Did the student assume appropriate task- and maintenance-oriented roles in the group?
10. Was the student sensitive and attentive to the needs and contributions of the others in the group?
11. Did the student attend regularly?
12. Was the student punctual and reliable?

Product

1. Did the product indicate that the students understood the task?
2. Were all the required dramatic elements incorporated?
3. Even under the pressure of presentation, did the students maintain their commitment? Did they adapt to necessary changes?
4. Did the product reflect the group's process (i.e., were group unity, enthusiasm, energy, commitment, enjoyment apparent?)?
5. Did the product reveal unity of elements, coherent development, and appropriate emphasis?
6. Did the final product reveal an awareness of aesthetic elements and dramatic form?

5. Evaluation of a dramatic activity or presentation

The following questions are grouped under the five aims for Dramatic Arts. They are intended to reflect the kinds of criteria which a teacher, a participant, a group of peers, or an outside evaluator should apply to the evaluation of dramatic activities or presentations in the context of an educational drama program. Questions which relate closely to specific program objectives for the unit of work should be given emphasis. These objectives must be chosen with careful attention to the developmental needs of the students and their readiness to perform for others as indicated in the policy section.



1. The Development of Personal Resources

	Poor	Fair	Good	Very Good	Excellent
Did the students	1	2	3	4	5
– take suitable advantage of the five senses?					
– convey an awareness of self in space and time?					
– speak and move with an appropriate degree of confidence?					
– exhibit an ability to assume symbolic roles?					
– exhibit imaginative and creative thought in preparation and performance?					
– exhibit self-discipline in preparation and performance?					
– exhibit initiative and, where appropriate, leadership?					

2. The Acquisition of an Understanding of Self in Relation to Others

Did the students	1	2	3	4	5
– exhibit an awareness of self and others in preparation and presentation?					
– exhibit, where appropriate, an understanding of personal and cultural heritage?					
– exhibit in preparation and performance, a sensitivity towards and understanding of appropriate aspects of the economic, physical, political, and social milieus?					
– exhibit a sense of responsibility towards the community?					
– exhibit, where appropriate, particularly in preparation, a realization of the diverse values which exist in the society in which they live?					

3. The Practice of Communication Skills

Did the students	1	2	3	4	5
– exhibit appropriate skills of listening, speaking, reading, and writing in preparation and performance?					
– exhibit, where appropriate, facility in communication at the non-verbal level?					
– work well with others?					
– exhibit facility in group problem-solving and decision-making?					

4. The Stimulation of a Sense of Inquiry and a Commitment to Learning

	Poor	Fair	Good	Very Good	Excellent
Did the students	1	2	3	4	5
– exhibit receptivity to learning throughout the project?					
– exhibit requisite powers of concentration both in symbolic role and in related preparation?					
– exhibit an ability to explore and conceptualize, particularly in the preparation stages?					
– exhibit an ability to synthesize and organize, particularly in the preparation stages?					
– exhibit requisite abilities of reflection and interpretation throughout the project? ¹⁶					
– exhibit powers of discrimination and self-evaluation at every stage of the project?					

5. The Creation and Appreciation of Dramatic Art Forms

Did the students	1	2	3	4	5
– exhibit an ability to work within suitable dramatic forms?					
– exhibit, where appropriate, an understanding of and ability to use a variety of dramatic forms as indicated by the purpose and context of the performance, and including effective use of such aesthetic elements as balance, rhythm, tone, line, colour, pace, texture (and detail), harmony, contrast, and transition?					
– exhibit, where appropriate, an ability to contribute to various specialized aspects of theatrical production?					
– exhibit, where appropriate, an understanding of the playwright's art?					
– exhibit an ability to communicate with others through dramatic forms?					

16. This question is especially relevant when the presentation involves the interpretation of dramatic or non-dramatic source materials.

Checklist for Evaluating the Implementation of the Dramatic Arts Guideline

This checklist is intended for the use of those persons at the elementary and secondary levels who are responsible for monitoring and supervising the Dramatic Arts program.

1. Is this guideline being used to establish a coherent plan and co-operative context for teachers in the Intermediate and Senior divisions and in the Honour Graduation year?
2. Is assistance provided for teachers in designing courses to relate the aims of the program to individual student needs over the span of the Intermediate and Senior divisions and in the Honour Graduation year?
3. Is the guideline used to provide cohesive leadership to the Dramatic Arts staff in the evaluation of existing programs and in the modification of courses as needed?
4. Has the potential for drama in other subject areas been explored with other teachers and/or departments?
5. Have the suggestions regarding drama in other guidelines been read and comprehended?



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- Toffler, Alvin. "The Art of Measuring the Arts". *Journal of Aesthetic Education* 4 (January 1970), pp. 53-72.

Recommended Readings in Drama

The following teacher references, ranging from those which contain specific suggestions for classroom activities to works of a more theoretical nature, are especially recommended.

The teacher who is acquainted with a majority of these works and who has thought about them and based his or her class work on the ideas that they include will likely have a well-developed program which reflects the aims and objectives described in this document.

- Barton, Robert; Booth, David; Buckles, Agnes; and Moore, William. *Nobody in the Cast*. Don Mills: Longmans (Canada), 1969.

This is a very useful text for Intermediate and Senior students which covers a wide spectrum of drama activities relating to the self and others, movement, voice, role-playing, improvisation, scripted plays, and film-making.

The book also includes a wealth of sources for drama: various poems, excerpts from plays and books, cartoons, and pictures.

Beginning teachers will find this book very useful. The authors give clear definitions of such things as dance drama, tableau, mime, and choral speaking. They also include methods for enhancing the drama work including suggestions for appropriate music to accompany poem selections; a discussion of the use of slides as background to a dance drama; and recommendations for changes in wording to make some of the selected pieces clearer or more appropriate. The underlying purpose of the book is to encourage students to use their imaginations to the fullest extent.

The book focuses on the learning that students experience from the acting out and the tone is enthusiastic and supportive: "To be alive is to learn, to experience, to become aware, to fly. Dramatic improvisation should help you to live life fully, to know what living really is" (p. 59).

- Bolton, Gavin. *Towards a Theory of Drama in Education*. London: Longman Group, 1979.

This book provides a description and analysis of Bolton's work in the classroom. He presents a rational and substantial theoretical foundation upon which to build the practical work. Bolton explains how he interweaves the aims of the students with those of the teacher. He labels, describes, analyses, and puts into perspective many drama orientations that teachers are currently discussing. He also examines the function of the teacher in the drama classroom.

The author bases his theory squarely on his own teaching experience and, as a result, readers will appreciate how principles of drama work can be evolved from actual practice. The main purpose of his book is to "attempt to clarify a philosophy of drama in education in order to sharpen its practise" (p. 1).

Bolton offers a useful classification of drama activities into those which he calls "exercises", "dramatic playing", "theatre", and "drama for understanding". The main thesis of the book centres around the paramount importance of "drama for understanding" in educational terms. This category of drama activity acts as the framework upon which the author builds a structure of learning which is clear and persuasive. In so doing, he offers a number of important refinements to the definition of drama in education. For Bolton, the real learning from a drama experience occurs when value judgements or attitudes commonly held by the participants are re-assessed or changed as a result of that experience: "Drama in education is primarily concerned with change in appraisal; an affective and cognitive development" (p. 58).

The vehicle for this kind of learning is the kind of drama experience which allows the participants to perceive the relationship between their reality (what Bolton refers to as "the actual concrete context") and the world they create in the drama ("the fictional concrete context"): "Drama is not doing; it *seems* to be doing. It is thought-in-action. Its purpose is the creation of meaning; its medium is the interaction between two concrete contexts" (p. 34).

Among the author's final statements are his thoughts regarding the importance of the drama teacher's ability to guide the learning towards its potential for understanding: "They [drama teachers] must know when it is important to categorize, to reflect upon feeling, to find a universality, to seek an analogy and to particularize in an action that crystallizes many layers of meaning" (p. 222).

This challenging and seminal book will be very important for experienced drama teachers who are concerned with deepening the learning experiences of their students.

- Canfield, Jack, and Wells, Harold. *100 Ways to Enhance Self-Concept in the Classroom*. Toronto: Prentice-Hall, 1976.

“This book is an absolute delight. It is, indeed, a goldmine for teachers but it deserves a better metaphor than that cliché. It is more like cherry pie with so many damn cherries you can’t get your fork through to the crust. . .” (Foreword).

The book does indeed live up to that description and does indeed contain over one hundred techniques which are designed to help the individual establish and enhance a sense of self. The activities are organized under the following chapter headings: “Getting Started: Building an Environment of Positive Support”; “My Strengths”; “Who Am I?”; “Accepting My Body”; “Where Am I Going?”; “The Language of Self”; and “Relationships with Others”.

All of the activities are based on the belief that “the ultimate in self-esteem is found in the full possession of one’s total being – the intellect and the emotions and (especially) the body – in other words, the ultimate right of the human being – the right to be one’s self” (p. 14).

Because the authors are deeply committed to their subject, they have taken extra care and patience in explaining to parents, teachers, and other individuals interested in using this book how the exercises might best be employed.

Teachers are advised when to use these exercises, how to sequence the activities, and how to accept the students’ responses. Parents are reassured that they, too, can do these activities and can look forward to the development of feeling, attitude, and belief as a result of these experiences which they share with their children.

The exercises are attractively presented and the text is enlivened with cartoons, jokes, line drawings, photographs, and quotations drawn from a variety of sources. Here is a sample quotation that accompanies an exercise entitled “Success a Day”:

True, all children need to experience their competence to build self-respect. But each child needs to feel that his person is cherished regardless of his competence. Successful performances build the sense of worthwhileness; being cherished as a person nurtures the feeling of being loved. Every child needs to feel both loved and worthwhile. But lovability must not be tied to worthwhile performance. The more lovable any child feels, however, the more likely he is to perform in satisfactory ways, for then he likes himself.¹⁷

While there are some exercises like the trust walk, the name game, and the IALAC¹⁸ exercise which may not be new to teachers, the presentation is fresh and invigorating. The majority of the activities are new, exciting, and concisely outlined for instant use.

- Courtney, Richard. *The Dramatic Curriculum*. London, Ont.: University of Western Ontario Press, 1980.

This comprehensive, theoretical work has as its central thesis the idea that all human action is essentially dramatic. The argument opens with a demonstration of how the elements of identification/impersonation affect the maturation process of the individual and affect all aspects of our social and cultural worlds. The link between our inner world and all of our outer world is made through dramatic action. The nature of the dramatic act is then analysed and is traced through developmental stages from infancy to adulthood.

Various theories of developmental stages from infancy to adulthood are outlined and then matched to the author’s theory of dramatic stages. The conclusion here is that all curriculum planning must take into account the natural developmental stages of students.

Courtney then examines elements of curriculum design. He believes that curriculum is what happens between teacher and student at the pedagogical moment. The author extends this to curriculum planning where the specific elements of assumptions, goals, and inner logic are delineated. This is translated into program aims and levels of design.

The author’s principles of planning include his “dramatic activity model”. Here he contends that although the degree of emphasis varies widely to meet the changing needs of students from Kindergarten through Grade 13, the sequence of development in activity form and structuring remains that outlined in his model. Specific program models for Grade 1 (6-year-olds) and Grade 10 (15-year-olds) are offered as examples.

This book presents a challenging synthesis of a very wide spectrum of education theory as it relates to drama experiences in schools. It provides a summative thesis of the central importance of drama to all learning and offers a carefully developed logic which touches upon all elements of curriculum thinking. *The Dramatic Curriculum* will be particularly useful for experienced teachers, principals of schools, and senior administration officials.

17. D. C. Briggs, *Your Child’s Self-Esteem*, quoted in Canfield and Wells, *100 Ways to Enhance Self-Concept in the Classroom*, p. 49.

18. IALAC – I Am Loving And Capable.

- Courtney, Richard. *Play, Drama and Thought*. London: Cassell; New York: Drama Book Specialists, 1974.

This book examines the theoretical background of drama in education. It is relevant for practising teachers because it demonstrates that drama is an essential component of all creative approaches to education.

The author considers the attitudes to drama of philosophers from Plato onwards; the contributions made by psychoanalysis and psychotherapy; the origins of drama, group studies, and social psychology in the context of sociological and anthropological thought; and the relation between dramatic imagination and thought, language and learning.

"The essential characteristic of man is his creative imagination. . . . The creative imagination is essentially dramatic in its character. . . ." (pp. 7-8). The author's linking of the essential characteristic of man and modern methods of education is a thesis underlying the fundamental importance of drama in education. The author goes on to suggest that dramatic imagination is a fundamental ingredient in all human thought at almost any age:

Dramatic education is, therefore, not merely a way of looking at the education process (a philosophy), or a way of helping the individual develop (a psychology), or a way of assisting the individual to adjust to his environment (a sociology); it is the basic way in which the human being learns and thus is the most effective method for all forms of education (p. 269).

- Crampton, Esme. *A Handbook of the Theatre*. 2nd ed. Agincourt: Book Society of Canada, 1972.

The content and approach of this practical textbook are a true reflection of its title. It contains material that would be extremely useful to teachers or students in the Senior and Honour Graduation years who are involved in the production of a play.

The Introduction provides a brief description of the elements of drama, an overview of the history of the theatre, and basic information regarding the mounting of a production. The body of the book devotes a chapter to each of the following key areas: "The Director";

"The Stage Manager"; "Design"; "Production"; and "The Actor".

The chapter on direction focuses on the play *Our Town* and provides a model, step-by-step description of the activities of a director. The entire text reiterates and emphasizes the need for co-operation between all departments in building a good production team: "Good theatre is built on the choice and acceptance of leadership and on collaboration which is based on sound administration" (p. 247).

The book includes a glossary of theatrical terms clearly and succinctly defined, lists of further readings at the end of each chapter, and a general reading list.

- Fluegelman, Andrew. *The New Games Book*. New York: Doubleday, 1976.

Since so much of drama involves students as active participants in group activity, games are one of the most useful tools in the Dramatic Arts classroom. This book includes a number of group games, some old, some new. All the games are clearly explained.

The players are not, however, restricted in terms of activity or invention; rather, they are encouraged to change and adapt the rules. All activities suggested are vigorous and expansive. Perhaps the book's greatest value lies in the fact that it encourages group dynamics in a positive, joyous fashion.

When we stand opposite each other in a game, it's not because we are, in fact, opposites. When we find ourselves on one particular side, it's not because we feel one side is any better. We make the separation so that we can discover a new union (p. 42).

The New Games Book encourages a safe and supportive environment and advocates healthy, open competition. Throughout there is a wholly positive attitude towards "play". The book is divided into the following sections: "Games for Two"; "Games for a Dozen"; "Games for Two Dozen"; and "The More The Better". It is fun to read and to use. Teachers will find its philosophy and its practicality refreshing in a Dramatic Arts class at any level.

- Gray, Farnum, and Mager, George C. *Liberating Education*. Berkeley, Cal.: McCutchan, 1973.

"But what about you?"

"Oh, yeah – me," he said. "Well, I've learned an awful lot."

"Can you tell me what you've learned?"

"No, no," Wilt groaned. "Man, it's all inside" (p. 1).

Liberating Education is a book which examines the psychological learning that students experience through improvisational drama. The authors not only discuss the principles and details of how to teach drama, they also communicate their own personal teaching experiences. They tell of their use of improvisational drama to help students to learn procedures with which they can begin to “free” themselves and others. They describe in depth what happens in a class, how it looks and sounds and feels, and how the teacher’s presence affects the students.

Gray and Mager’s book will be of interest to beginning teachers. The authors provide instructions on how to get students involved in the drama, how to create a safe and stimulating environment, how to establish order without rigidity, and how to help students safely through the drama. The authors insist that any teacher who wishes to use improvisational drama to develop the human capacities of students can do so as long as he or she remains aware of the needs of individual students and the focus of learning.

Dramatic improvisation is so important to individual development that it must not be left only to those teachers with acting talent and training. Every child should be provided with opportunities and techniques for becoming what he can be (p. 2).

The authors encourage teachers to concentrate on the four basic areas of personal development: physical freeing, concentration, believability, and relationships. Chapters are also devoted to such topics as: “Getting Started”; “Improvisation”; “Discussion”; “Endings”; and “Putting It All Together”.

Special Education teachers might find the recounting of some of the incidents relevant and useful. All teachers will appreciate the book’s concentration on the teacher’s role and the description of how teachers can structure their classes more effectively by taking cues from the students and building the lesson around their needs.

- Hodgson, John, and Richards, Ernest. *Improvisation: Discovery and Creativity in Drama*. London: Methuen, 1966.

This book will be of particular value to a teacher who has some experience but who needs further direction on how to proceed. It is divided into three sections. The first section looks at “the wide applications, the background and the values of drama improvisation”; the second section suggests “ways and means of improvising, starting from the stimulus of a variety of sources apart from written drama”; and the third section “explores ways in which improvisation can bring alive the performance and study of the scripted play” (Preface).

The book’s basic philosophy relates to many of the aims and objectives advocated in the policy section of this document (pp. 5-18).

While there is undoubtedly a need for the actor to communicate with his fellow actors and with the audience, this is more in the nature of a sharing of his role-playing rather than a showing or showing-off (p. 13).

In stating the aims and values of improvisation, the authors consider the “growth of the individual as a person” as well as his or her growth as an “actor”.

Part II, which deals with improvising without using a text, will be of interest as it presents useful classroom activities. The following questions are discussed:

- What equipment is needed?
- Where to begin?
- How large should the group be?
- What is the leader’s role?, etc.

Different kinds of groups are described:

- a mixed group of eleven-year-olds;
- a delinquent group of thirteen-year-olds;
- fourteen- and fifteen-year-olds in a secondary modern school;
- a group of fairly experienced actors who have not done much improvisation before.

Activities are suggested for developing concentration and spontaneity, for stimulating the imagination, for dramatic shaping and communication, for building characterization, for discovering group relationships, and for extending awareness.

Part III, which is entitled “Improvising, Using a Text”, may be of special use to those involved in the production of a scripted play.

- Johnson, David W., and Johnson, Frank P. *Joining Together: Group Theory and Group Skills*. Englewood Cliffs, N.J.: Prentice-Hall, 1975.

This is an invaluable book which provides the reader with information about how to develop an understanding of group dynamics and effective group skills. The authors believe that group skills and knowledge are vital for developing a high quality of life and psychological health. Their thesis is that groups are of incalculable importance in the life of every person and skills in group membership are absolutely essential for effective functioning within any group – society, family, organization, or relationship.

Every chapter in the book is devoted to some aspect of improving group effectiveness. Beginning with a comparison of effective and ineffective groups, the authors move into a thorough inspection of roles that various individuals adopt in a group situation. Their summary of task and maintenance functions, coupled with the exercises that help people apply their knowledge in practical ways within groups, will be of value to all Dramatic Arts teachers.

Groups, like all human and mechanical systems, require maintenance. Just as a person would not think of driving a car without putting oil in the engine, members of groups should not think of taking part in group activities without trying to keep the group in good working order (p. 40).

Aspects of solving group problems effectively are outlined in each chapter. Exercises designed to help students experience problem-solving strategies are clearly explained. Observers' sheets are included in the appendices at the end of the book. An example of one of these exercises is the "Winter Survival" exercise (p. 355) in which group members are placed in an imaginary situation where their survival depends upon the quality of their decision-making. The observers of the group evaluate the group's problem-solving technique and indicate, at the end of the exercise, to what extent effective two-way communication took place.

Groups are an essential component of drama work. The very existence of an effective group depends upon communication, upon exchanging information and transmitting meaning. Dramatic Arts teachers will find *Joining Together* of inestimable help in their teaching of group skills.

- Kemp, David. *A Different Drummer: An Ideas Book for Drama*. Toronto: McClelland and Stewart, 1972.

This is an extremely interesting book for the inexperienced teacher who wishes to incorporate improvisation into his or her classroom but who is uncertain as to how or where to begin. As Mr. Kemp states in his Introduction, ". . . improvisations are explained in detail so that not even the most inexperienced drama teacher need find that drama is for the 'Specialist' " (p. 11). The author states that he has "grouped the improvisations under various headings but [that] this does not necessarily mean that they should be applied in the order in which they appear. . ." (p. 12). He suggests that a lesson "could be structured by dipping into various chapters, or, still better, by using one idea to stimulate ideas from the class itself." Kemp notes that "any drama book is only as good as the teacher who controls [its] use." Teachers are cautioned, therefore, to choose wisely when using this work as a guide and to think clearly

about the logical progression they will want to maintain.

The book is divided into eight chapters. The first four deal with "getting ready", "loosening up physically", "loosening up vocally", and "improvisation". The fifth deals with popular music and shows how each of four "pop songs" might be employed to stimulate dramatic activity. While some may find the four songs chosen somewhat dated, the ideas of what to do with each can be adapted easily to more current music.

Chapters 6, 7, and 8 will be of special interest to inexperienced teachers who want to develop anthology programs. Chapter 6, entitled "All My Loving", includes scenes from scripted works by Shelagh Delaney, Dorothy Parker, and John Osborne. These scenes, linked by a narrator, delineate different aspects of loving and indicate how a class that wishes to use a script might develop a presentation which is a bit different from the traditional.

Chapter 7 deals with the subject of "Protest". Here various sources are blended to form a program which looks at the topic from a number of viewpoints. This example might serve to indicate how primary and secondary sources can be incorporated into a presentational theme study.

The final chapter, "A Child Growing Up", is a potpourri from various literary sources which might be adapted to a form of readers' theatre or to a presentation in which forms such as choral dramatisation and story theatre are combined. This chapter has been expanded and published, under the same title, by Simon and Pierre, Toronto.

The book is subtitled *An Ideas Book for Drama*. Beginning teachers are urged to consider it as such. There is a teacher's supplement available which augments the text's practical value.

- King, Nancy. *Giving Form to Feeling*. New York: Drama Book Specialists, 1975.

This book is an excellent source of information for the teacher, beginning or experienced, who wishes to foster the ability of students to use their imaginations more freely and to communicate their ideas and feelings in a variety of ways, both verbally and non-verbally.

Our feelings, attitudes and ideas are with us, no matter what we do. They often interfere, and transform what we want to happen creating difficult problems. Giving form to feeling enables a person to identify and use feelings in personally rewarding and socially acceptable ways (p. 17).

Readers will be delighted to find that the introductory chapters take a common-sense approach to this open-ended mode of learning and provide answers to such fundamental issues as:

- the resolution of personality conflicts;
- sharing and showing work;
- teacher participation;
- control signals;
- using the unexpected;
- developing flexible lesson plans.

These early chapters also contain a brief section on evaluation which focuses on establishing better conditions for student learning.

The main section of the book is the collection of over a hundred activities which incorporate movement, shape, colour, texture, rhythm, sounds, and words to assist students to express their ideas, attitudes, and feelings. Each activity is developed as follows:

- its purpose;
- the requirements regarding participants and space;
- a description of the activity;
- suggestions about structuring the activity;
- questions to guide in the evaluation of the activity and the responses of individuals to it.

The activities are flexible in nature and can be adapted to suit a variety of age levels.

The final section is devoted to a number of activities based on the use of source materials such as the fable, the newspaper, and poetry and would be of interest to teachers of language arts and English as well as of Dramatic Arts.

- Lambert, Alan; Linnell, Rosemary; O'Neill, Cecily; and War-Wood, Janet. *Drama Guidelines*. London: Heinemann Educational, 1976.

Guide-lines are not guide-dogs. They are not intended to help along those who cannot see. Nor are they tram-lines, laid down to take the skill and adventure out of steering. Primarily guide-lines require us to ask the question "Why?" and insist on staying for an answer (p. 4).

With these words, the authors begin this useful reference. The particular appeal of this work lies in the succinct manner in which the aims of drama teaching and the methods of implementing them are outlined.

Starting with the function of the drama teacher, this book addresses itself to topics such as planning and control, observation and involvement, questioning, reflection, and evaluation. An important feature is the presence of marginal notations which provide cross-references to other parts of the work and amplify the material found therein.

Sixteen sample lessons follow the opening section. These are models for groups of various sizes and age levels in various classroom settings. Again marginal comments are provided, this time indicating what is actually happening as the content of the lesson proceeds. Each lesson ends with a list of teaching strategies which summarizes the methodology involved.

A final section, entitled "Aspects of Drama", deals briefly but informatively with such diverse topics as movement, relaxation, prepared improvisation, spontaneous improvisation, role-play, teacher-in-role, storytelling, and playmaking. "Some of the ideas touched on in this section may provide a bridge for some teachers between the kind of drama they are engaged in at present, and the direction in which they hope to develop" (p. 49).

- McCaslin, Nellie. *Creative Dramatics in the Classroom*. New York: Longmans, 1974.

"By offering an opportunity for participation in drama, we are helping to preserve something of the play impulse in all of its joy, freedom and order" (p. 219).

The author of this book provides a practical and theoretical approach to learning that is characterized by a deep concern for the development of the child's personality. Teachers are asked to consider how the impulse to play, which characterizes all children when they come to school, can become a "continuing way of learning, a medium for expression and even a creative art" (p. 3).

The contents include a rationale for drama with specific objectives and values, exercises in pantomime, improvisation, play structure, and the basic procedures involved in preparing a play for an audience. The chapters are designed to provide guidance to teachers in planning simple exercises and in adapting prose and poetry for use with students in the classroom. There are two additional sections that are exceptionally worthwhile. The first one deals with drama for special education and suggests that with drama, exceptional children "may find pleasure, emotional release, mental stimulation, and personal satisfaction through success and a chance to use and stretch their imagination" (p. 173). The second, a chapter on speech and speech-related activities, includes material on storytelling, readers' theatre, and story theatre. Each of these forms is delineated with care and suggestions are offered on how each of these activities may serve as an incentive for improving oral expression.

While the material in this book is useful for all grade levels, the source materials might be more appropriate for students in the Intermediate Division.

- McGregor, Lynn; Tate, Maggie; and Robinson, Ken. *Learning Through Drama*. London: Heinemann Educational; Agincourt: Book Society of Canada, 1977.

This significant and useful drama book is the result of the Schools Council Drama Teaching Project, a three-year project undertaken in England between 1974 and 1977, which was designed to “consider the aims and objectives of drama teaching, to find possible ways of assessing outcome, and to suggest ways in which drama could be organized in the curriculum” (Preface, p. 1).

From exhaustive research, which included direct observation, painstaking selection and discussion, and synthesis, the authors have set forth various propositions and conclusions which both provoke thought and justify opinion as regards the place and importance of drama in the educational sphere.

Beginning with drama as art, the authors explore such topics as the process of acting out, meaning and symbolizing, and drama and theatre. They go on to address themselves to problems such as shaping, language learning through acting out, and theatre in education.

Chapter 3, which deals with the drama lesson, is of particular interest as it attempts to answer questions in such difficult areas as decision-making, the structure and choice of activity, and social organization. Noteworthy also are the comments on the various roles which a teacher may be required to assume during a drama lesson.

Chapter 4 will interest everyone who has asked questions such as:

- What is (the student) working towards?
- How can the teacher recognize moments of arrival?
- What can be said about the crucial question of the quality of the dramatic experience?
- How can teachers recognize this and begin to move the children towards higher standards of work (p. 87)?

Remaining chapters look at the assessment of the dramatic experience, long-term development through drama, the place of drama in the curriculum, and resources for drama.

In concluding their study, the authors make this statement:

This book has shown with numerous examples that drama can enable children to achieve certain kinds of learning, many of which cannot be brought about in other ways. Experience in acting-out, because of its distinctive media, can help children express themselves better in everyday life. Drama can enable the

child to think hypothetically about other people. He is therefore able to react to and cope with a variety of imagined and real social situations, some of which are of relevance to his present or future life, or might extend and widen his general knowledge of people and the ways they think and feel. Acting-out is a useful way of enabling the child to gain self-confidence in learning to express himself both physically and verbally. Because drama can help the development of the child in a number of specific ways, it should be seen as an essential part of the school curriculum (p. 209).

- O’Farrell, Lawrence, and Mackay, Lorna. *Drama for Canada*. Don Mills: Academic Press Canada, 1980.

This book will be appreciated by teachers who are looking for source material which is distinctively Canadian. The authors aim “to help young Canadians to find a genuine connection between their own lives and the lives of other Canadians in other places and in other times”. The book’s realization of this aim makes the work of interest not only to teachers of drama, but also to those who may wish to integrate drama and studies in Canadian history in the senior elementary grades and to those in the secondary-school disciplines of history, Canadian literature, and politics.

Part I, entitled “A Dramatic Way of Learning”, takes the user through the basic techniques around which the book is built. Non-verbal improvisation, for example, is taught in the context of a segment entitled “The Spell of the Yukon” which stresses the use of the imagination in recreating objects and situations from the past. Tableau, verbal improvisation, and dramatic research are taught in the next three segments; the final chapter in Part I, “Whoop-Up Country”, brings all these elements together in the context of dramatic presentation as “a sharing with others”.

Part II, the core of the book, includes fifteen resource units, divided under the sub-headings “Life Patterns”, “Times of Trial” and “Five Canadians”. “Life Patterns”, for example, contains units on elderly people in Canada, women in the Canadian workforce, and Christmas Mumming in Newfoundland. Well-chosen photographs give visual immediacy and background to each unit. Descriptive and/or explanatory written material gives students an understanding of the event on which a segment is based or provides imaginative source material upon which students can build. At the end of each unit, activities are suggested and guidelines provided for the creative exploration of the material in question. A detailed index, providing cross-references by themes, dramatic techniques, people, places, and dates, adds to the flexibility of the book.

The clarity of presentation and the abundance of material provided make this a useful tool and the flexibility of the book's approach allows for and provokes many ideas for extensions to the imaginative teacher and the drama student alike.

- Seely, John. *Dramakit*. London: Oxford University Press, 1977.

When John Seely states that these drama materials are intended for use by teachers, he means what he says! The materials have been conveniently published for easy access in a ring-binder format and permission has been granted for teachers to reproduce all the student materials for distribution in a classroom.

Dramakit is divided into six sections: "Using Dramakit", "Scenemakers", "Predicaments", "Groupwork", "Playkits", and "Themes". The first and last sections provide general information to teachers which includes planning, selection of material, organization of the lessons, and introductory games and exercises. The final section is particularly helpful because it classifies and organizes all the preceding material under eighteen thematic headings so that teachers may follow a particular theme (such as "adolescence" or "adventure and danger") through a number of different approaches.

"Scenemakers" offers an essentially easy way into drama activities based on improvisation. These improvisations cover such topics as "Market Day", "The Seaside", and "Airport" and are structured so that there are a variety of suggestions from which the students or teacher may select.

"Predicaments" is based on extracts from plays, novels, and full-length prose works. These extracts have been carefully chosen to present challenging human situations and the full-length works from which they are excerpted would be worth exploring in full. The topics included here are: "The Runaway", "Orphan", and "Trial".

The activities in "Groupwork" are suitable for those students who have experienced some of the earlier units and who are capable of working independently. This section asks students to handle problems presented in a variety of situations ("Trouble in Class", "Demolition", "Trapped").

The chapter on play kits is prefaced with a very useful discussion on the advantages and problems of theatre in the classroom.

"Working through a drama situation once only, in order to *experience* it, is clearly very different from repeating the same situation over and over again in rehearsal, in order to *express* it in theatrical terms" (p. 114). In summary, *Dramakit* offers a multitude of suggestions and ideas and tremendous flexibility to teachers who can avail themselves of the structure provided or who can establish their own structures and sequences according to their purposes. It is, in short, a superbly practical resource book.

- Shafer, R. Murray. *When Words Sing*. Toronto: Clark and Cruickshank, 1970.

This book is about voices – human voices, "audible" human voices. I write it jubilantly. . . . It records experiences I have had on numerous occasions in different places with children and adults. The voice was the only instrument employed. The human voice singing, reciting, chanting, intoning, sometimes in the most unlikely ways, but always in a lively and emphatic fashion, little by little overcoming inhibition after inhibition. . . (Preface).

For drama teachers who wish to explore, in an imaginative, safe, and pleasurable fashion, the possibilities inherent in the use of the human voice, this book is extremely useful. Most important is the fact that, because it is non-threatening *every* student can become involved to the limit of his or her capability. Shafer begins by having each participant find his or her individual "voiceprint". From there he advances to activities which involve both individual and group experience.

The book is easy to read and a pleasure to use. Open-ended exercises are suggested which give the teacher numerous ideas, both for implementation and for extensions. The book does not require that the teacher be trained in voice and music. Anyone with enthusiasm and imagination can devise practical applications from it.

Teachers who find *When Words Sing* helpful may wish to examine the series of which it is a part. *Ear Cleaning*, the second book in the series, might be of particular interest.

- Spolin, Viola. *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques*. Evanston, Ill.: Northwestern University Press, 1963.

This handbook includes a wealth of "theatre games" or exercises, which involve role play, improvisation, group experience, problem-solving, and audience involvement, for use by the Dramatic Arts teacher.

Spolin begins by defining what she refers to as “the seven aspects of spontaneity” necessary to understanding the philosophy of her games/exercises. She then describes, in a chapter called “Workshop Procedures”, methods used in implementing the games. Here elements such as “evaluation” and “side-coaching” are outlined and the chapter ends with a comprehensive list of “reminders and pointers” which indicates the various roles of the leader and the participants.

The body of the work includes the games/exercises. Each is clearly explained. Teachers who are not involved with theatre training should not be misled by headings such as “Acting with the Whole Body”, “Non-Directional Blocking”, and “Speech, Broadcasting and Technical Effects”. The exercises are established to free the individual and the group and thus, used with discretion, their inclusion in a Dramatic Arts course is appropriate.

Through spontaneity we are re-formed into ourselves. It creates an explosion that for the moment frees us from handed-down frames of reference, memory choked with old facts and information and undigested theories and techniques of other people's findings. Spontaneity is the moment of personal freedom when we are faced with a reality and see it, explore it and act accordingly. In this reality the bits and pieces of ourselves function as an organic whole. It is the time of discovery, of experiencing, of creative expression (p. 4).

An excellent adjunct to this book is the *Theater Games File*. This is a boxed set of file cards which includes a special selection of theatre games abstracted from *Improvisation for the Theater*; a few traditional children's games; and some of Spolin's unpublished games/exercises. Also included is a handbook which indicates how the file cards can be used. Cards can be selected and easily handled by the leader as a workshop session progresses. Cards are divided into the following headings: “Preparation”, “Focus”, “Description”, “Side Coaching”, “Evaluation”, “Notes”, and “Experience Areas”. Any teacher who has found Spolin's book helpful will be delighted by this additional teaching aid.

- Wagner, Betty Jane. *Dorothy Heathcote: Drama as a Learning Medium*. Washington, D. C.: National Education Association, 1976.

There are many who would say to teachers of drama, “If there is only one book that you have time to read and consider, this is it!” In her letter to the author,

which forms the book's preface, Mrs. Heathcote states that she finds “writing about any teaching moment. . . an enormously complex task, for so many things occur in so many interesting dimensions, all simultaneously. . .” The chief value of this book is that its author, Betty Jane Wagner, has managed to distil, through direct observation and critical analysis, so much of that which makes Mrs. Heathcote one of today's foremost drama teachers.

Through descriptions of various “lessons”, Wagner leads readers to an understanding of Heathcote's theories and beliefs. Wagner also explains what Mrs. Heathcote means when she speaks not of directing drama but of “evoking” it and also what she means by the necessity for teachers to “edge in”: “You have to start from where you are and. . . ‘wherever you are is all right’ ” (p. 34).

The reader further discovers the meaning of Heathcote's “Brotherhood Codes”, “dropping to the universal”, and “leading an expedition into the wilderness of the left-hand”. Although these terms may be foreign to many drama teachers, through Wagner the reader is able to consider their applicability to, and implications for, the activities of a drama classroom.

Of particular interest is the chapter which describes Heathcote's use of role in teaching:

One of Heathcote's most effective teaching ploys is her skillful moving in and out of role. She goes into role to develop and heighten emotion; she comes out of it to achieve distance and the objectivity needed for reflection. Thus she helps participants stir up and express emotion and a moment later set it aside and look at it coolly, growing what she calls a “cool strip” in their minds (p. 128).

The methods for going into role and the values this technique imparts are clarified and thought-provoking.

Drama teachers will also be interested in the chapter entitled “Theater Elements as Tools”.

Classroom drama uses the elements of the art of theater. Like any art, it is highly disciplined, not free.

Like painters, sculptors, or dancers, the participants are held taut in the discipline of the art form. Thus there are rules of the craft that must be followed if the implicit is to be made explicit, if the classroom drama is going to work so that, as in theater, a slice of life can be taken up and examined.

Further Sources

Drama is never doing your own thing. Everything each person does must be in context with the others in the drama and the Big Lie all are committed to believing. In a classroom, each individual must agree to be open to others and to stay with the challenge to responding relevantly if the imagined moment is to take on the texture of real experience. Ironically, by disciplining themselves to respect the rules of drama, the participants become more free to discover all of the possibilities within the art form (p. 147).

Other noteworthy chapters include “Leading Through Questions”, “Building Belief”, and “Classifying Drama”. Indeed the choosing of representative quotations to exemplify a summary such as this is difficult because it leaves one open to the charge of having missed a number of Heathcote’s most important points.

The entire book is one which teachers will find absorbing and enlightening, both for Heathcote’s philosophy and techniques and for Wagner’s expert appraisal and summation of them. It is not a work for drama teachers alone. Any teacher who wishes to use drama in the classroom, or who wishes merely to discover just what drama in education is about could profit from reading it.

- Way, Brian. *Development Through Drama*. London: Longman Group, 1967.

“Education is concerned with individuals; drama is concerned with the individuality of individuals. . .” (p. 3). Drama, as the author conceives of it, is a way of education in the fullest sense for it takes into account the development of the student’s concentration, senses, imagination, physical self, speech, emotions, and intellect.

The book is an excellent source for basic exercises in movement, speaking, and improvisation and would be useful to teachers who are interested in incorporating drama activities into their Language Arts program as well as those who are pursuing Dramatic Arts as a discipline.

Brian Way is a strong advocate of “beginning where you are” and it is most reassuring to beginning teachers when he affirms that the starting point for drama must “lead directly out of the kind of work that any teacher is familiar with and experienced at” (p. 28).

The author believes that the achievement of skill in all human activities is dependent on practice; skill at living is equally dependent on practice and this book suggests a multiplicity of ways “to practise living”.

The preceding section contains a key selection of books with which every drama teacher should become familiar. There are, of course, many additional sources which the teacher will wish to consider. What follows is a list of resources organized under the following headings:

Books	Mime
Acting	Movement
Children’s Theatre	Production Techniques
Directing	General Reading
Drama and Language	Costumes
Development	Design
Drama and Special	Lighting
Education	Makeup
Games	Properties
General Teacher References	Puppetry
Improvisation and	Theatre History
Role-Playing	Voice and Speech
Masks	Videotapes
Media	

Each entry appears under the heading which seems to be most appropriate and some may appear in more than one section.

The placement of each reference is, necessarily, arbitrary. Teachers should check the area of general teacher references, for example, as well as the more specific headings.

While the books listed are ones which have direct application for drama, teachers should be aware that “how-to” books are not the sole source of material for the planning of a lesson. If drama teaching is to be enhanced, books on anthropology, art, biography, history, literature, mythology, and psychology should be investigated as well.

Although only two series are listed under the Videotapes section, this is in no way intended to imply that non-print materials are less important or less useful than books. Records, filmstrips, audiotapes, videotapes, and 16 mm films can provide a wealth of practical and enriching material. The section on media should be consulted for representative titles.

Teachers are encouraged, when producing plays in schools, to give serious consideration to appropriate plays by Canadian playwrights. It is understood that, as with any production of a published play, due observance of the requirements for royalty fees must be made.

Books

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Bowskill, Derek. *Acting and Stagecraft*. London: W. H. Allen, 1973.

Chekhov, Michael. *To the Actor*. New York: Harper and Row, 1953.

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Hagen, Uta, and Frankel, Haskel. *Respect For Acting*. New York: Macmillan, 1973.

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Chilver, Peter. *Staging the School Play*. London: B. T. Batsford, 1968. (Out of print)

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Tanner, Fran A. *Creative Communication*. Caldwell, Idaho: Clark, 1973.

Videotapes

The programs listed below, to be produced by TVOntario in 1981, will in due course be available on videotape through VIPS, the regular OECA distribution service. Enquiries should be directed to:

Utilization Section
TVOntario
Box 200, Station Q
Toronto, Ontario
M4T 2T1

Canadian Plays and Playwrights

This series, intended for Intermediate and Senior level students, will consist of dramatizations of the following five Canadian plays:

Babel Rap – J. Lazarus

Cowboy Island – B. Schein

Heroes – K. Mitchell

Hooray for Johnny Canuck – Ken Gass

The Twin Sinks of Allan Sammy – C. Hubert

Each program will be introduced by the author and followed by a brief discussion; each will be 30 minutes in length and produced in colour. The productions will be completed in March 1981 for broadcast in the fall of 1981.

The anthology, *Five Canadian Plays* (Toronto: Playwrights Canada, 1978), from which the plays are drawn will be offered with the videotapes.

Dramatic Arts (working title)

This series, intended for Intermediate and Senior level students, will comprise ten 15-minute programs in colour. Each program will focus on an important aspect of the actor's technique and will include demonstrations and excerpts from Canadian plays, in particular those that comprise the series outlined above. The programs will also feature interviews with professional actors and directors.

The programs will be completed in the summer of 1981 for broadcast in the fall of 1982. A guidebook will be available soon after production.

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